1:Vaillant A-5 (1928-1936)1941 NU7 Aztec NU7

286 ture and pattern the skins of animals. Judged on a visual
531 basis, the designs on Aztec clothing were by no means inferior to those of the celebrated textile art of Indian Peru. However, we have no positive evidence that technical development of Aztec weaving was equal to Peruvian, for those ancient South American weavers knew and practiced every method known to man and even a few unique to themselves.[6] (See Plates 33–36; 62, bottom left; 64.)

287 Feather mosaic is probably an old craft, since evidence seems to show that it was known to the Upper Middle Cultures. Feather- and the technically allied fur-cloth appear in primitive horizons in North America. The process consisted in tying the stems of feathers into a fabric during the weaving process. Featherworkers adorned shields in this way, dispersing the feathers to represent animals or else purely decorative designs. They made cloaks, too, and created sumptuous insignia worn on the head or harnessed to the body. In these objects the blending of colors was so delicate and perfect as to rival paintings. As late as the nineteenth century, although the art had declined, the Mexicans still depicted landscapes and scenes from daily life in this medium, and today they make charming pictures for the tourists with cardboard, feathers and glue.[7] (See Plate 45.)

321 Feather mosaic had an early counterpart in stone and
324 shell; we found a turquoise mosaic in a Lower Middle Culture grave. The wooden handles of sacrificial knives were sometimes ornamented in this way, as were masks, shields and even small gold ornaments. A *tour de force* of the mosaic worker is a wooden shield from the Mixteca, on which little pieces of turquoise were fitted together in a relief sculpture depicting a religious scene.[8] (See Plates 48; 60, bottom right.)

1:Vaillant A-5 (1928-1936)1941 NU7 Aztec NU7

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PLATE 45

AZTEC FEATHERWORK

TOP: Nineteenth-century survival of a famous Aztec craft of which few examples have resisted the ravages of time. BOTTOM: Montezuma's headdress, now in the Vienna Museum. Cortes sent it to the Emperor Charles V, who gave it to his nephew.

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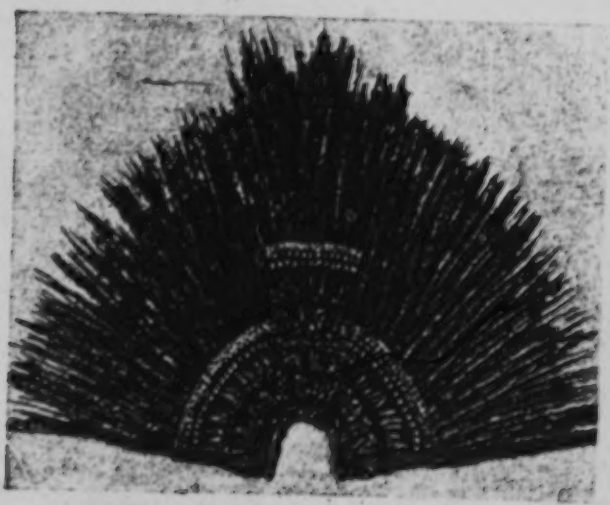

[p. 144(A)]

14:Bandelier E-4 (no date) 1880 NU7 Aztec NU7

While we shall, further on, have occasion to recur again to the question of military costume and ornaments; when we treat of the different grades of warriors and captains, it remains to be said here that *featherwork*, worn as a *layer* over the "escaupil," played a prominent part in the Mexican armour.[65] It formed an elastic layer on the outside of the quilted jacket, and besides it furnished, through an assemblage of colors peculiar to each subdivision of the force, the "uniform," or, as the Spanish authors call it, the "livery," of that particular sub-division. The Anonymous Conqueror says: "They cover their jackets and breeches "with feathers of various hues, presenting a very good appear-"ance; one company of soldiers has them white and red, others "blue and yellow, and others wear them still different."[66] Bernal-Diez mentions that while fighting on the causeways during the siege of Mexico: "in the morning many captaincies (detach-"ments) would attack us, relieving each other from time to time; [302] "some had one livery and ensign, others had other ones."[67] Such of the warriors as were but scantily clothed painted their naked bodies.[68]

[293] "of gold." Tezozomoc (Cap. LIV, p. 88) gives the following description of the figure of Axayaca, carved out of the rock of Chapultepec, "with hair of precious feathers, "painted of the colors of the bird tlauhquechol . . . ." The bird whose plumage furnished the material was called "quetzal-tototl." It is "*Trogon resplendens*." (See "San Salvador and Honduras im Jahre 1571," a German translation of the report of Diego Garcia de Palacio, by Dr. A. von Frantzius, of Freiburg, ib.—p. 39, No. 61 note. The notes by the learned translator, as also those of Dr. Berendt, are highly valuable.) The "tlauhquecho!" was also used.

[65] Prescott (History of the Conquest of Mexico, 1809, Book I, chap. II, pp. 45, 46, and 47, of Vol. I).

[66] (El Conquistador anónymó) Col. de Doc., Vol. I, p. 372.

[67] "Historia verdadera de la Conquista de Nueva-España" (Cap. CLIII, p. 188, in vol. II. of Vedia).

[68] It is presumable that the colors were those of the detachments to which the warriors belonged. At any rate, it shows that the Mexicans, like the northern Indians, had a special "war-paint." Those of Tepeaca, their allies or subjects, used black and red (Herrera, Dec. II, cap. XXI, p. 287, of Lib. X). Clavigero says (Lib. VII, cap. XXIII): "The common soldiers were naked with the exception of the girdle (maxtlatl), but they "sought to *imitate* the dress which they lacked, by painting their bodies with various "colors." Further on he adds (Cap. XXIV): "Besides the common flag of the army "each company of two or three hundred men had its own banner, and was, besides, "distinguished by the color of the plumage, which the officers and nobles wore over "their armour." Although this is no direct evidence of the fact, still it tends to intimate that the paint used by the common warriors was in *imitation of the featherwork* peculiar to their corps. They also painted their faces previous to an engagement: sometimes black. Tezozomoc relates that, on one occasion, Ahuitzotl painted his face *yellow* ("con un betun amarillo"). His armour was *blue* (Durán. Cap. XLVI, pp. 371 and 372. "tiznándose las caras con la tizne divina. quellos asi lo hauuan, y el rey Auit-"zotl vestido de ricas mantas, y debaxo muy bien armado con sus armas açules . ."

16:Bandelier E-4 (no date) 1880 NU7 Aztec NU7

463 *compelled* him to do it.[70] It is true, that such as formed gold or silver into pleasing or (as viewed from eastern notions of taste) rather striking shapes, enjoyed some particular consideration; but this was not so much in deference to their skill, as to the *material* upon which they exerted it. Gold ("teo-cuitlatl") and silver ("Iztac-teo-cuitlatl") were regarded as "offal of gods." Thus they became objects of "medicine," and those who wrought them into useful or decorative articles, were near to the "medicine-men" themselves.[71] Furthermore, the manner and method of working was so slow, it relied so exclusively upon that patient [556] disregard of time which characterizes even the manufacture of a simple arrowhead, that no accumulation of wealth could result from it.[72] Besides, the artisan had, like any other member of the kin, to furnish his share towards the requirements of public

[70] *Zurita* ("Rapport, etc.," p. 129). "Les chefs inférieurs et les personnes du peuple élevaient aussi leurs enfants avec beaucoup de soin, leur inspiraient l'horreur du vice, leur recommandaient le respect des dieux, les conduisaient aux temples et les faisaient travailler suivant leurs dispositions; cependant, en général, le fils embrassait la profession de son père." *Gomara* ("*Conquista*, etc.," Vedia, Vol. I, p. 438). "Los pobres enseñaban á sus hijos sus oficios, no porque no tuviesen libertad para mostrarles otro, sino porque los aprendiesen sin gastar con ellos." *Carlos Maria de Bustamante. Tezcoco en los ultimos Tiempos de sus antiguos Reyes,"* 1826. Parte tercera, (Cap. III, [564] p. 212). "Enseñaban ademas los oficios á que tenian aficion." *Clavigero* (Lib. VII, cap. V, p. 462). "The sons generally learned the trade of their fathers," but they were not bound to do it, and therefore no "caste."

[71] The words are composed of: "Iztac," white object (*Molina* II, p. 49), "Teotl" god (II, p. 101), "Cuitlatl" filth, therefore gold was "offal of God," and silver, "white offal of God."

325 The working of gold and silver was regarded, by the Mexicans, as an invention of "Quetzalcohuatl." *Sahagun* (Lib. III, cap. III, p. 243). "y los vasallos que tenia eran todos oficiales de artes mecánicas, y diestros para labrar las piedras verdes, que se llaman chalchivites, y tambien para fundir plata, y hacer otras cosas; y estas artes [685] todos tuviéron principio y origen de l dicho *Quetzalcoatl*." (Also Lib. X, cap. XXIX, p. 113, etc.). Theft of gold or precious stones was punished by death through sacrifice. *Clavigero* (Lib. VII, cap. XVII, p. 487). *Velancurt* (Parte IIa, Trat. 1°, p. 484. "Leyes do los Mexicanos").

287 [72] A very remarkable way of manufacturing their most admired works — those made of feathers — is reported by *Mendieta* (Lib. IV, cap. XII, pp. 405 and 406): "And there is, besides, something else to notice of this featherwork, namely: that if there are twenty artisans, they will undertake jointly the manufacture of one piece ("imágen"), for, dividing among themselves the figure of the image in as many parts as there are of their number, each one takes his piece home and finishes it there. Afterwards they all meet again and put their pieces together, thus finishing the figure in as perfect a manner as if one alone had made the whole." (Copied by *Torquemada*, Lib. XIII, cap. XXXIV, p. 480, and, with slight variations, also by *Velancurt*, Vol. I, p. 389.) In regard to the manner of working, *Torquemada* (Lib. XIII, cap. XXXIV, p. 487), makes the pertinent remark: "All this they worked (as we have said) with other stones, and with flint; and according to the subtlety of the work, I think they must have spent long time in finishing it." See in general *E. B. Tylor* ("*Researches into the Early History of Mankind*," Cap. VII, pp. 187 and 188), also *Motolinia* (Trat. I, cap. IV, pp. 31 and 32).